IFAR reports

Volume 9, Number 6
June 1988

Formerly the Stolen Art Alert and Art Research News

Special issue: Losses at Brigham Young University

Charles-François Daugibny, Bank on the River Oise

IFARreports
incorporating *Stolen Art Alert*

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Preface

The International Foundation for Art Research has never before devoted an entire issue to one story, but the enormity of the actions that resulted in great losses at the Brigham Young University art collection over a period of ten years requires special attention.

In the museum world, one hears of many "inside jobs," thefts by staff or former employees of the institutions. Disappearances from storage areas, particularly in print departments, have occurred in museums in Washington, D.C. and Baltimore, to mention just two. Collections with poor inventories are especially vulnerable.

But the story at Brigham Young University is complex. Almost three years of dedicated sleuthing on the part of a new collection manager and the university police laid the groundwork for investigations and legal negotiations and civil suits to recover over 250 works of art. These works, once in the BYU collections, were removed through many improper and illegal actions. The man formerly in charge, Wesley Burnside, has admitted to much wrongdoing and is currently working with authorities to facilitate recovery.

The University has made a major commitment to recovering its missing works—a commitment of money and manpower. Considerable energy and dedication, not to say doggedness, has been required, and progress has been made. Burnside left the collection records in a shambles; in some cases, the only record of a work was an empty file. The BYU art collection staff has worked hard and long to gather the information about missing works presented here.

In this issue, IFAR departs from its usual policy of reporting art thefts. While many of these missing works may have been "stolen," many entered or left the collection in falsified or unauthorized transactions. For this reason, IFAR's *Stolen Art Alert* becomes, for this issue, a *Missing Art Alert*, and we ask that any reader who has information that could lead to recovery contact Brigham Young University rather than IFAR.

IFAR's experience shows that publishing missing works promotes their recovery. We applaud the University's attitude toward openly listing and illustrating their missing property. The information in this issue represents the University's account; *IFARreports* is pleased to be the publication of record.

Constance Lowenthal
Executive Director
International Foundation for Art Research

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Misfeasance, Malfeasance and Theft Uncovered at Brigham Young University

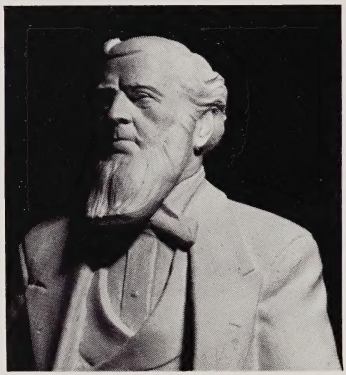
Since the summer of 1986, Brigham Young University has been actively investigating the disappearance of over a thousand works of art from its collection. The University has committed substantial resources to this effort. A team composed of the art collection manager and her staff, officers from the University's police department working in concert with the County Attorney's Office, and the University's legal office have been involved in varying aspects of this effort. Collection records have been reviewed, University donation and financial records have been audited, the provenance and authenticity of individual works have been researched, the whereabouts of many of the missing works have been discovered and verified, and possible criminal activity has been investigated.

The Art Collection at Brigham Young University

The University began collecting art early in its history. Art by American artists, including works by western and Utah artists, was acquired regularly through purchases and gift. Eighty-seven works by Maynard Dixon were purchased from him in 1937. In 1955 a donation of over 90 paintings brought works by California artists and other regional artists into the collection. The collection grew significantly with the addition, in 1959, of over 10,000 works from the Mahonri M. Young estate.

The Mahonri M. Young Collection

Mahonri Mackintosh Young, the grandson of Mormon pioneer Brigham Young, became known as an American Realist painter and sculptor. He studied and worked in New York, Paris, and Utah, and was a member of the National Academy of Design. He married Dorothy Weir, artist and daughter of American Impressionist, J. Alden Weir. Dorothy predeceased her husband, and Young inherited her estate which included, in addition to her own work, her father's works and art from Weir's personal collection. Young, also a collector of art, was a prolific artist. At his death, his estate included the works from Weir's collection, his own collection, plus the major body of his life's work. Numbering more than 10,000 objects, the collection contained such items as Rembrandt etchings, Japanese wood block prints, works by J.F. Millet, Monet, Courbet, and Homer, among others, as well as paintings and sculpture by Weir and Young's American contemporaries. Brigham Young University acquired the collection through purchase and donation in 1959.



Mohonri M. Young,
Brigham Young, detail

The Knoedler & Co. Schedule of the Estate

Knoedler & Co. was retained to inventory and sell the estate. Knoedler agents created a schedule of works in the estate, assigning numbers to the objects. Many of the works still have the small white sticker with a black number that was placed on the objects by Knoedler's. This number is referred to in this publication of individual works where appropriate. Later Knoedler added two additional lists for items omitted earlier.

Brigham Young University Policies and Procedures for Acquisition and Deaccession of Art

From about 1960 to 1985, the collection was administered by the Department of Art which assigned a member of the studio faculty to look after the collection on a part-time basis. A University committee known as the Art Acquisitions and Display Committee had oversight responsibility for the University Art Collection. The Committee was governed by formal University policy that outlined the procedures to be followed for acquisition and deaccession. The policy specified that all sales and trades of art work required the approval of the committee and the chairman of the department, sales or trades of works whose value exceeded $2,000 required the approval of the Dean of the College of Fine Arts and the University's President or his designee. The policy required that all proposals and transactions be in writing and provenance and appraisals accompany any proposals.

The committee met on a regular basis during the academic year and minutes of these meetings contain records of the committee's discussions and approval or non-approval of transactions with respect to acquisition and deaccession of works of art. Former members of the committee have been interviewed extensively and state that if a transaction does not appear in the committee records it was not approved by the committee and, thus, was not an authorized transaction.

Although these safeguards were in place, problems arose through one of the committee members, Wesley Burnside, who was granted the title of Art Acquisitions Director by the committee. Because of his background in art history, the committee assigned him the responsibility for in-house appraisals of the collection and generally deferred to his judgment on the historical and aesthetic value of

potential acquisitions and decisions to deaccession. He frequently entered into deals using the University's art collection without the knowledge and approval of the administration or the committee. The values he set on works of art considered for possible trade were often far below current market values. Conversely, values he set on works proposed for trade, sale, or donation by outside agents were often far above market values. In many cases these works were known by Burnside and the outside agent to be unauthenticated works.

Events Relating to the Initiation of the Investigation

A change in governance of Brigham Young University's art collection occurred in October 1985, placing the administration of the art collection directly under the Dean of the College, James A. Mason. This change in administration led to a subsequent inspection of the collection and the collection records. A further and more extensive review of the University's records was undertaken. This was initiated by the present Collection Manager after she received inquiries from people about works of art they had previously donated to BYU, but which could not be located. In some cases, certain records pertaining to these works could not be found. The results of the physical inspection and the review of records indicated a large number of "unaccounted for" objects.

During the same time period in which the records review and collection inspection were underway, a California dentist contacted the Collections Manager and requested the return of a painting by George Morland that he claimed was on loan to the University. A review of the records revealed that the Morland in question had been donated. When the dentist was told that donation records had been located, he and Wesley Burnside then demanded its return to compensate for a Bierstadt painting they claimed Brigham Young University had lost. At this point, Dean Mason recommended that the Brigham Young University Police Department become involved. Detectives from the Police Department conducted an investigation and learned that Burnside had consigned the so-called lost Bierstadt for sale to a gallery in New York City, and that the dentist had actually received payment by check for same.

This incident, along with other inconsistencies that came to light, led to further investigation of possible criminal involvement in the losses. An extensive investigation was inititiated by the BYU Police Department in the summer of 1986 under the auspices of the Utah County Attorney's Office. An investigative file has been opened on each missing work and a computer database is used to manage information particular to each missing work. In some of the cases there is extensive information and the whereabouts of the work is known. In many other cases, however, the investigators have uncovered little, if any, useful information about the manner in which the loss occurred and the present whereabouts has not been discovered.

Criminal Prosecution to Date

In May 1987, the Utah County Attorney's Office filed charges against Wesley Burnside, alleging a Class A misdemeanor of unlawful dealing with property by a fiduciary. Mr. Burnside's conviction was coupled with a grant of conditional transactional immunity requiring Burnside's free cooperation with law enforcement officers in the recovery of the missing art.

Additional criminal charges were filed on November 18, 1987 against a New York art dealer. Prosecutors alleged that this dealer unlawfully converted three drawings, one by Claude Monet and two by Winslow Homer, from Brigham Young University in June or July of 1969. The dealer pleaded guilty to a charge of theft by deception concerning all three. He confessed to having had two of the drawings forged before selling the originals to galleries in New York. The forgeries were returned to BYU as the originals.

The criminal investigation is continuing and any decision as to whether other persons will be prosecuted is naturally wholly within the discretion of the county prosecutors.

Civil Litigation to Date

Brigham Young University commenced a civil suit against Wesley Burnside, and a number of John Doe defendants on March 9, 1988. This complaint alleges breach of fiduciary duty by Burnside and seeks the imposition of a constructive trust upon all paintings or other works of art from BYU's collection and any proceeds from the sale of the same that Burnside or those acting in concert with him unlawfully obtained.

Specifically, that suit alleges that Burnside:

1. Allowed or facilitated the many unnamed recipients to obtain art works from the collection not properly deaccessioned in accordance to University policy.

2. Returned to donors, without University knowledge or authorization, works donated to the University.

3. Personally obtained or provided appraisals that greatly exceeded actual market value for works that were donated to the University.

4. Received commission or other benefits for his role in the sale of art works to prospective BYU donors and in the sale of art to third parties.

5. Failed to monitor the quality of the works that left the collection.

6. Failed to account to the University for the receipts of funds

or art works he received on behalf of BYU.

7. Mingled the University's art collection with his own collection.

8. Made acquisition and disposition decisions regarding collection works that he knew or should have known were outside the scope of his employment, that were contrary to the University's best interests, and which violated or circumvented Brigham Young University's prescribed policies and procedures.

Burnside has admitted to all the allegations in the University's complaint. Other civil proceedings of a different nature against parties who were involved in commercial dealing with works from the collection are being pursued.

Categories of Missing Art Works

The missing works can be categorized as follows:

1. **Stolen:** Information gathered from the investigation suggests or confirms that the work was stolen.

2. **Missing:** The work does not appear on any transaction record. The investigation to date has not provided additional information and the present whereabouts of the work is unknown.

3 **Unauthorized Sale:** The work was consigned for sale or sold without the authorization required by University policy. In many cases little money was realized. The whereabouts of the works are not known at present.

4. **Unauthorized Trade:** The work was traded without the authorization required by BYU for this type of transaction. In many cases the value of works traded to BYU is significantly lower than the value of the works from BYU. In some cases no records exist of what, if anything, was received in return. In some cases BYU received misattributed works or forgeries. The whereabouts of this group of works are not known at present.

5. **Other Collection/Unauthorized Sale or Unauthorized Trade:** The work is known to be in another collection (private collection, museum collection, gallery), and the University either *knows* that it left BYU through an unauthorized sale or trade or has no record of how it left.

6. **Return to Donor:** The work was improperly returned to the donor.

7. **Posthumously Cast Sculpture:** The work is known to be part of an edition of posthumously cast sculpture, cast with questionable or no authority, from plaster models owned by BYU, and the present whereabouts of the casts are generally unknown.

Possible Use of Brigham Young University in False Provenance

Recent evidence suggests that one or more outside agents acquired tags that Brigham Young University used to mark its art work for identification and inventory purposes. This suggests the possibilty that BYU's tags may have been used to falsely imply that works of art were formerly in BYU's collection. The tag is published here and Brigham Young University invites inquiries when this tag is present on a work of art, or when the University's name is used in a provenance.

The following list of art represents approximately 260 works which BYU considers valuable to its collection that are still missing and unaccounted for. Missing art works, whose whereabouts are known, are, of course, not published here. Brigham Young University seeks and appreciates your help and support with respect to its missing art.

Virgie D. Day
Fine Arts Collection Manager
Brigham Young University

These are the labels which Brigham Young University uses to identify its art works for inventory purposes.

BRIGHAM YOUNG UNIVERSITY MUSEUM COLLECTION

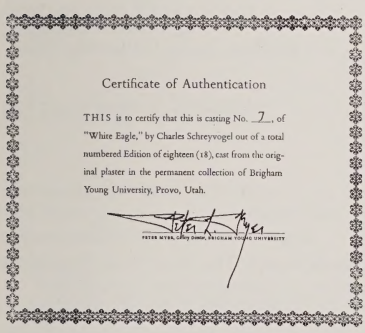
INVENTORY CONTROL NO. T.C. AVAL.
ARTIST
TITLE/DESCRIPTION
DIMENSIONS H/W YEAR PRODUCED
CATEGORY MEDIUM

PLEASE DO NOT REMOVE THIS PICTURE FROM THIS ROOM!

Call the BYU Art Gallery for Service on Paintings, X-2881

False "Certificates of Authentication"

A series of posthumously cast bronzes have been marketed throughout the United States using a "Certificate of Authentication" stating that the bronze was cast from an original plaster model in the possession of Brigham Young University. The bronzes are, *Chief Washakie,* by Cyrus Dallin, and *White Eagle,* by Charles Schreyvogel. These certificates, examples of which are reproduced below, are not correct and were issued in error. Brigham Young University has never been in the possession of the plaster model for either bronze. Brigham Young University seeks information on the whereabouts of these bronzes.



Certificate of Authentication

THIS is to certify that this is casting No. 7, of "White Eagle," by Charles Schreyvogel out of a total numbered Edition of eighteen (18), cast from the original plaster in the permanent collection of Brigham Young University, Provo, Utah.

PETER H. TYLER, Library Director, BRIGHAM YOUNG UNIVERSITY

Certificate of Authentication

THIS is to certify that this is casting No. 7, of "Chief Washakie, Shoshone Tribe," 43 inches high, by Cyrus Dallin, out of a total numbered Edition of nine (9), cast from the original plaster in the permanent collection of Brigham Young University, Provo, Utah.

PETER H. TYLER, Library Director, BRIGHAM YOUNG UNIVERSITY

Street Artist Alias Claude Monet and Winslow Homer

A 19-Year History of Theft, Forgery, and Recovery

Among the many cases pursued by Brigham Young University, one success is outstanding, and complex. Two drawings, *Portrait of a Girl,* by Winslow Homer and *The Boat Ride,* also known as *Two Women in a Boat,* by Claude Monet, were among the many works of art acquired from the Mahonri Young Estate in 1959, by purchase and donation. Around 1985, Virgie Day, the University's art collection manager, began to suspect that the drawings were not genuine.

Since Ms. Day was unaware of any of the Mahonri Young Estate works being forgeries, a criminal investigation was initiated by university police in September 1986. Investigators immediately sent photographs of the Homer drawing to Homer experts Lloyd Goodrich and Abigail Gerdts of New York City. Photographs of the Monet drawing were sent to the Monet expert Daniel Wildenstein in Paris, France. Both drawings were judged to be forgeries. Evidence was sought to explain the presence of the forgeries in the collection and to determine whether originals might have been stolen and replaced with fakes. At the start of the investigation university police were not aware the the Monet and Homer cases were related.

After an extensive search of collection records, investigators

Winslow Homer, Portrait of a Girl. *Original work.*

Winslow Homer, Portrait of a Girl. *Forgery.*

Courtesy of Brigham Young University Museum. ©1988. All rights reserved.

discovered that a New York City art dealer had acquired both drawings from Brigham Young University for the ostensible purpose of having them authenticated. In attempting to build a criminal case against the New York dealer and also focusing on the recovery of the drawings, the investigators, who were operating under the auspices of the Utah County Attorney's Office, spent the next eighteen months searching through thousands of documents, serving investigative subpoenas, and interviewing numerous art dealers and collectors.

In October 1987 investigators filed a criminal charge of theft by deception, in the Utah Eighth Circuit Court, against the New York City art dealer. A Governor's warrant was issued by the State of Utah and an extradition order was subsequently granted by the State of New York. On November 4, 1987 under the direction of his New York attorney, a full confession was obtained from the New York dealer. On November 18, 1987 a guilty plea was entered in absentia by the dealer's Utah attorney.

The following is a synopsis of the investigative findings:

On June 20, 1969 the New York City art dealer met with Brigham Young University representatives for the purpose of purchasing works of art from the University's art collection. The dealer was allowed to take the Homer and Monet drawings with the understanding that he wanted them authenticated by experts in New York City. The dealer immediately returned to New York City and acquired the services of Lloyd Goodrich in authenticating the Homer drawing. Several days later the dealer hired a young street artist to reproduce both drawings. The dealer then sold the original drawings to Hammer Galleries of New York City. By this time University officials were demanding the return of the drawings. The dealer complied by personally returning the two forgeries on June 30, 1969 to unsuspecting art department personnel.

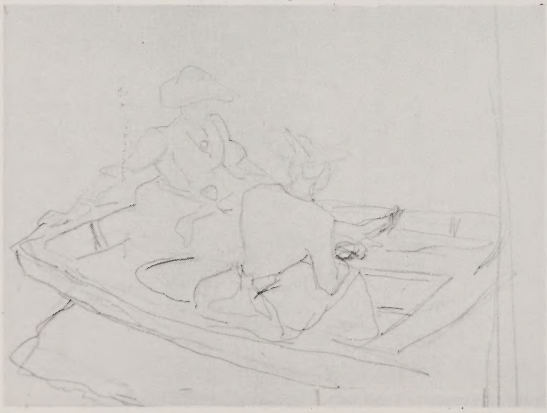
On October 10, 1969 Hammer Galleries sold both drawings to a private collector. From 1969 to 1971 the Homer drawing was shown in various exhibitions in Tennessee, Washington D.C., Missouri, Louisiana, Ohio, Arkansas, and California. From 1969 to 1973 the Monet drawing was seen in exhibitions in Tennessee, Washington D.C., Missouri, Louisiana, Ohio, Arkansas, Oklahoma, California, England, Ireland, and Russia.

On June 6, 1973 the collector sold the Homer drawing to M. Knoedler & Co. of New York City. On November 5, 1987 investigators met with Knoedler officials and requested the return of the drawing. After an extensive search, the drawing was located and on December 18, 1987 was returned to Brigham Young University.

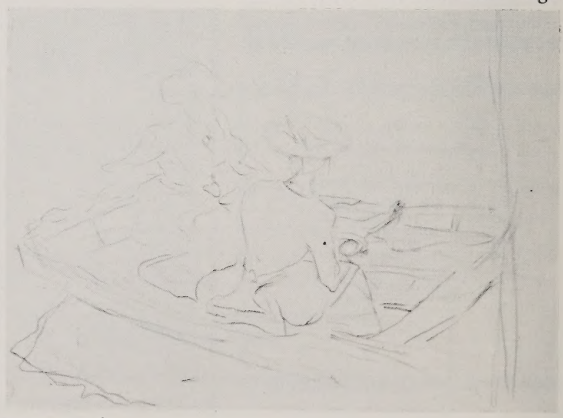
On July 2, 1974 the collector consigned the Monet drawing to Christie's of London where it was sold to a London art dealer. He later sold the drawing to a private New York City collector. Attorneys for the University and the collector negotiated for the return of the drawing. The Monet was willingly surrendered and was returned to the University on April 26, 1988.

Sgt. Arnold Lemmon
Brigham Young University Police

Claude Monet, The Boat Ride. *Original work.*



Claude Monet, The Boat Ride. *Forgery.*



Courtesy of Brigham Young University Museum. ©1988. All rights reserved.

Missing Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

Disclaimer

The inclusion of any particular work of art by Brigham Young University in this publication does not necessarily imply theft or other illegality on the part of any person, although the University has reason to believe that many of the pieces listed herein were either stolen from the University's collection or left the same without following proper policies and procedures or without proper authorization. Inclusion of a particular work herein means only, for purposes of this publication, that each of these pieces is missing from the University's collection and its present whereabouts unaccounted for. The University is seeking information primarily regarding the current location of these pieces and the circumstances surrounding their departure from the University's collection.

Missing Objects

The missing works listed in this publication are grouped in categories and further subdivided by nationality and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the work is available, though not necessarily incluaed in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by Brigham Young University. It has not been possible for the University to verify their records in every case and titles sometimes have been assigned by Art Collection staff in the absence of alternatives. Measurements may be approximate and height does not invariably precede width. Brigham Young University is solely responsible for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

454 BUCK, Thomas. *Solitude.* Oil? 88.180. Provo, UT. Jan. 1 '70.

455 ABBEY, Edwin Austin (1852-1911). *Seascape.* Tempera. 24.1 x 26.7 cm. 88.411. Provo, UT. Jan. 1 '70.

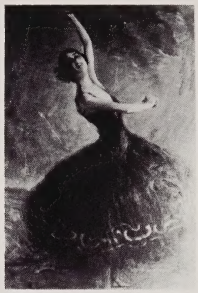
456 BLUM, Robert-Frederick (1857-1903). *Girl Carrying a Basket,* 1879. Watercolor. 12.7 x 30.5 cm. May have #A045 on verso. 88.177. Provo, UT. Jan. 1 '70.

457 CLAWSON, John W. (1858-1936). *Black Dancer,* 1927. Oil. Signed and dated in l/l. *88.182. Provo, UT. Jan. 1 '70.

458 CLAWSON, John W. (1858-1936). *Consuelo, Daughter of the Artist,* 1918. Oil. 50.8 x 30.5 cm. Signed and dated in l/l. *88.183. Provo, UT. Jan. 1 '70.

459 CLAWSON, John W. (1858-1936). *Rhythm.* Oil. *88.184. Provo, UT. Jan. 1 '70.

460 CLAWSON, John W. (1858-1936). *Storm on the Desert,* 1932. Oil. 61.0 x 83.8 cm. *88.185. Provo, UT. Jan. 1 '70.



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461 CLAWSON, John W. (1858-1936). *Study of a Lady in a Pink Dress.* Oil? *88.186. Provo, UT. Jan. 1 '70.

462 CLEMENS, Joseph. *Hudson River Landscape.* Oil. 66.0 x 76.2 cm. A river winding through high mountain banks. 88.187. Provo, UT. Jan. 1 '70.

463 CRAWFORD, William (1869-1944). *Going Out West.* Watercolor. 35.6 x 20.3 cm. 88.191. Provo, UT. Jan. 1 '70.

464 DAVIES, Arthur B. (1862-1928). *Landscape.* Oil? 88.194. Provo, UT. Jan. 1 '70.

465 DIXON, Maynard (1875-1946). *Figure Study,* 1928. Mixed Media. 55.9 x 35.6 cm. Signed and dated in l/l: M.D. Jan. 1928. *88.196. Provo, UT. Jan. 1 '70.

466 DIXON, Maynard (1875-1946). *Hopi Reservation, Arizona,* 1923. Oil? Signed and dated in l/l: M.D. Sept. 1923. Inscribed in l/l: Hopi Res. Ariz. *88.197. Provo, UT. Jan. 1 '70.

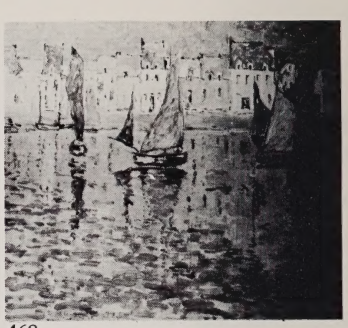
467 EVANS, Edwin (1860-1946). *After Glow.* Oil? *88.200. Provo, UT. Jan. 1 '70.

468 EVANS, Edwin (1860-1946). *Boats at Rest.* Oil? *88.201. Provo, UT. Jan. 1 '70.

469 EVANS, Edwin (1860-1946). *Granite Mountain.* Oil? *88.202. Provo, UT. Jan. 1 '70.

470 EVANS, Edwin (1860-1946). *Landscape.* Oil? *88.203. Provo, UT. Jan. 1 '70.

471 EVANS, Edwin (1860-1946). *Mountain Shadows.* Oil. 45.7 x 114.3 cm. *88.204. Provo, UT. Jan. 1 '70.



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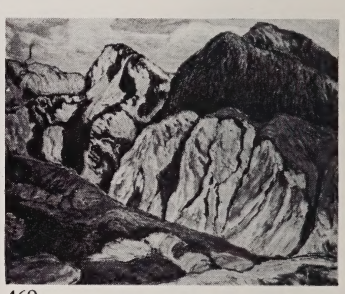

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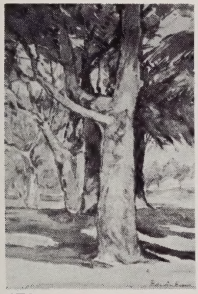

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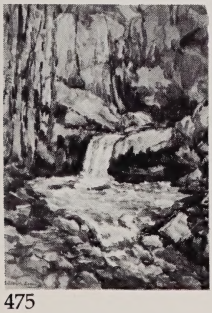

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472 EVANS, Edwin (1860-1946). *Nocturne, Les Baux France.* Oil? *88.205. Provo, UT. Jan. 1 '70.

473 EVANS, Edwin (1860-1946). *Palisade.* Watercolor. Signed in l/r. *88.206. Provo, UT. Jan. 1 '70.

474 EVANS, Edwin (1860-1946). *Summer in France.* Watercolor. 38.1 x 45.7 cm. Signed in l/l: Edwin Evans; and in l/r: E. Evans. *88.207. Provo, UT. Jan. 1 '70.

475 EVANS, Edwin (1860-1946). *Water Swirl.* Watercolor. Signed in l/l. *88.208. Provo, UT. Jan. 1 '70.

476 FAIRBANKS, John B. (1855-1940). *The Herd.* Oil. 63.5 x 88.9 cm. After Auguste Bonheur. *88.210. Provo, UT. Jan. 1 '70.

477 FAIRBANKS, John B. (1855-1940). *Low River.* Oil? Approx. 45.7 x 35.6 cm. Signed and dated in l/r: J. Fairbanks 19XX. Torn canvas. 88.211. Provo, UT. Jan. 1 '70.

478 FAIRBANKS, John B. (1855-1940). *Near the Top.* Oil? 45.7 x 30.5 cm. Torn canvas. 88.212. Provo, UT. Jan. 1 '70.

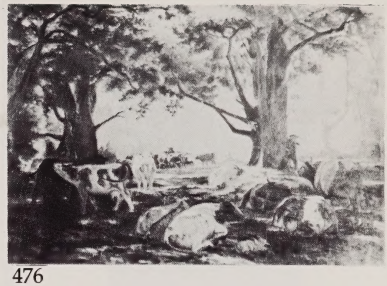
479 FAIRBANKS, John B. (1855-1940). *The Newborn Calf,* 1910. Oil. 78.7 x 96.5 cm. After Millet. *88.213. Provo, UT. Jan. 1 '70.

480 FERY, John (1865-1934). *On the Way to Pidgeon Pass.* Oil? 213.4 x 144.8 cm. 88.215. Provo, UT. Jan. 1 '70.

481 GLACKENS, William J. (1870-1938). *Rainbow.* Watercolor. May have #A077 on verso. 88.219. Provo, UT. Jan. 1 '70.

482 HAFEN, John (1856-1910). *Indiana Fog.* Pastel. 40.6 x 50.8 cm. *88.220. Provo, UT. Jan. 1 '70.

483 HAFEN, John (1856-1910). *Maple Canyon Sketch,* 1897. Watercolor. 17.8 x 25.4 cm. *88.211. Provo, UT. Jan. 1 '70.



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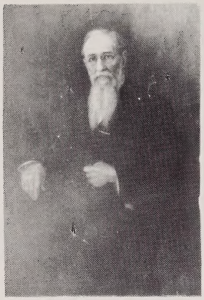

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484 HAFEN, John (1856-1910). *Portrait of Joseph F. Smith.* Oil. 152.4 x 101.6 cm. *88.222. Provo, UT. Jan. 1 '70.

485 HARWOOD, James T. (1860-1940). *Long Shadows,* 1905. Watercolor. 20.3 x 25.4 cm. Signed and dated in l/l: (J.T.) Harwood, '05. *88.225. Provo, UT. Jan. 1 '70.

486 HASSAM, Childe (1859-1935). *Lighthouse, Brittany.* Watercolor. 20.3 x 25.4 cm. Signed and inscribed in l/l. Childe Hassam 1888 To Dorothy Weir 1925. May have #A042 on verso. *88.226. Provo, UT. Jan. 1 '70.

487 HEALY, George Peter Alexander (1808-94). *Portrait of a Woman.* Oil. 76.2 x 63.5 cm. A woman in a restrained pose against a dark background. 88.227. Provo, UT. Jan. 1 '70.

488 JARVIS, John Wesley (1780-1840). *Portrait of a Man.* Oil. 76.2 x 63.5 cm. A white-haired man in dark clothes and white collar faces forward in a near three-quarter view. A large column is on the left in shadows. 88.231. Provo, UT. Jan. 1 '70.

489 KEITH, William (1839-1911). *Landscape.* Oil? *88.233. Provo, UT. Jan. 1 '70.

490 KEITH, William (1839-1911). *Landscape with Figures.* Oil? 94.0 x 152.4 cm. 88.233. Provo, UT. Jan. 1 '70.

491 KENSETT, John-Frederick (1818-72). *Eastern Coast.* Oil.*88.234. Provo, UT. Jan. 1 '70.

492 LEVEY, H. *Golden Gate.* Watercolor. 33.0 x 50.8 cm. 88.237. Provo, UT. Jan. 1 '70.

493 LEVEY, H. *Santa Monica Coast.* Watercolor. 33.0 x 50.8 cm. Signed in l/r: H. Levey. *88.238. Provo, UT. Jan. 1 '70.

494 MAURER, Alfred Henry (1868-1932). *Gaby, Portrait of a Woman.* Oil. 17.8 x 20.3 cm. May have #A011 on verso. 88.241. Provo, UT. Jan. 1 '70.

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495 MELROSE, Andrew (1836-1901). *Marshland Sunset.* Oil? 88.242. Provo, UT. Jan. 1 '70.

496 MILLER, William R. (1850-1923). *Landscape,* 1871. Oil on canvas. 45.7 x 71.1 cm. Signed and dated in l/r: W.R. Miller 1871. A house at the left reflects into a river where, on the right, there is a boat with fishermen. 88.244. Provo, UT. Jan. 1 '70.

497 MORAN, Thomas (1837-1926). *Shoreline with a Castle.* Oil? 35.7 x 68.6 cm. Signed in l/l: T.M. A ruined castle with a boat at the shoreline. Gulls fly overhead and clouds obliterate the sun. The rocky coast is painted in shades of gray and gold and the hills in the background are pale blue. 88.245. Provo, UT. Jan. 1 '70.

498 MORSE, Samuel F.B. (1791-1872). Untitled. Oil? 88.246. Provo, UT. Jan. 1 '70.

499 NORSTAD, Magnus. *Evening Clouds, Glacier Park,* 1905. Oil? 66.0 x 91.4 cm. 88.248. Provo, UT. Jan. 1 '70.

500 OTTINGER, George M. (1833-1917). *Landscape, no. 1.* Watercolor. Signed in l/r. *88.249. Provo, UT. Jan. 1 '70.

501 PEALE, Rembrandt (1778-1860). *Rachel Wakefield Courtland.* Oil? 104.1 x 127.0 cm. 88.250. Provo, UT. Jan. 1 '70.

502 PEALE, Rubens (1784-1865). *Still Life with Fruit.* Oil. *88.251. Provo, UT. Jan. 1 '70. *Located.*

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503 RYDER, Albert Pinkham attr. to (1847-1917). *Landscape with figure.* Oil. 25.4 x 33.0 cm. *88.264. Provo, UT. Jan. 1 '70.

504 RYDER, Albert Pinkham (1847-1917). *Landscape.* Oil? Approx. ht. 50.8 cm. May have #A065 on verso. 88.263. Provo, UT. Jan. 1 '70.

505 STUART, James Everett (1852-1941). *Yellowstone Park.* Oil? 88.269. Provo, UT. Jan. 1 '70.

506 TAGGART, George (b. 1865). *Portrait of Brigham Young.* Oil. 152.4 x 106.7 cm. *88.270. Provo, UT. Jan. 1 '70.

507 TRULLINGER, John. *Edward's Hunting Lodge,* 1902. Oil. 40.6 x 61.0 cm. Dated 1902. A mountain cabin with a stream and mountains in the background. 88.283. Provo, UT. Jan. 1 '70.

508 TWACHTMAN, John Henry (1853-1902). *Lady Carrying a Hatbox.* Pastel? 43.2 x 53.3 cm. May have #A333 on verso. 88.285. Provo, UT. Jan. 1 '70.

509 TWACHTMAN, John Henry (1853-1902). *Landscape.* Oil? on panel. 15.2 x 22.9 cm. May have #A349 on verso. 88.286. Provo, UT. Jan. 1 '70.

510 TWACHTMAN, John Henry (1853-1902). *Landscape, Branchville.* Pastel. 20.3 x 22.9 cm. May have #A350 on verso. 88.287. Provo, UT. Jan. 1 '70.

511 WEIR, Julian Alden. (1853-1919). *A Lady in a Buff Suit.* Oil. 86.4 x 61.0 cm. May have #A112 on verso. *88.300. Provo, UT. Jan. 1 '70.

512 WEIR, Julian Alden (1852-1919). *A Lady Knitting.* Oil. 86.4 x 61.0 cm. May have #A111 on verso. *88.299. Provo, UT. Jan. 1 '70.

513 WEIR, Julian Alden (1852-1919). *A Lady with a Lyre.* Oil. 40.6 x 30.5 cm. May have #A132 on verso. *88.301. Provo, UT. Jan. 1 '70.

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514 WEIR, Julian Alden (1852-1919). *A Seated Lady in White, Reading.* Oil. 63.5 x 76.2 cm. May have #A107 on verso. *88.309. Provo, UT. Jan. 1 '70.

515 WEIR, Julian Alden (1852-1919). *Age and Youth.* Oil on canvas. 30.5 x 40.6 cm. May have #A461 on verso. *88.308. Provo, UT. Jan. 1 '70.

516 WEIR, Julian Alden (1852-1919). *Artist Sketching Two Children.* Oil on canvas. 45.7 x 50.8 cm. May have #A125 on verso. *88.295. Provo, UT. Jan. 1 '70.

517 WEIR, Julian Alden (1852-1919). *Children on a Beach.* Oil? May have #A150 on verso. 88.296. Provo, UT. Jan. 1 '70.

518 WEIR, Julian Alden (1852-1919). *Four Figures on a Porch.* Oil on panel. 50.8 x 61.0 cm. May have #A134 on verso. 88.297. Provo, UT. Jan. 1 '70.

519 WEIR, Julian Alden (1852-1919). *Head of a Laughing Woman,* 1875. Oil. 33.0 x 43.2 cm. Signed and dated in u/r: Alden Weir 1895. May have # A178 on verso. *88.298. Provo, UT. Jan. 1 '70.

520 WEIR, Julian Alden (1852-1919). *Landscape.* Oil on panel. 35.6 x 43.2 cm. May have #A149 on verso. *88.302. Provo, UT. Jan. 1 '70.

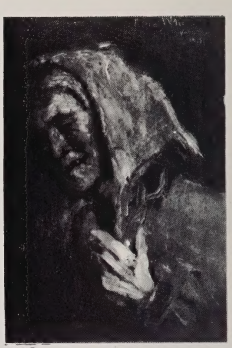
521 WEIR, Julian Alden (1852-1919). *Landscape.* Oil. 43.2 x 35.6 cm. Signed and dated in l/l: J. Alden Weir. May have #A129 on verso. *88.303. Provo, UT. Jan. 1 '70.

522 WEIR, Julian Alden (1852-1919). *Landscape.* Oil. 24.1 x 43.2 cm. May have #A129 on verso. *88.304. Provo, UT. Jan. 1 '70.

523 WEIR, Julian Alden (1852-1919). *Paris,* 1875. Watercolor. 25.4 x 20.3 cm. May have #A040 on verso. 88.306. Provo, UT. Jan. 1 '70.

524 WEIR, Julian Alden (1852-1919). *Rocky Landscape.* Oil. 25.4 x 38.1 cm. May have #A131 on verso. 88.305. Provo, UT. Jan. 1 '70.

525 WEIR, Julian Alden (1852-1919). *Still Life with Peonies.* Oil. 71.1 x 58.4 cm. May have #A98 on verso. *88.307. Provo, UT. Jan. 1 '70.



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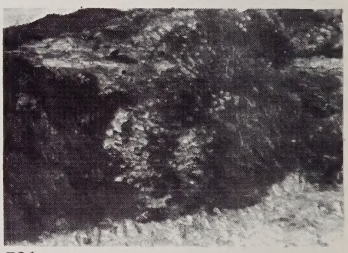

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526 WEIR, Robert Walter (1803-99). *Lady in White.* Oil. 15.2 x 20.3 cm. May have #A208 on verso. 88.310. Provo, UT. Jan. 1 '70.

527 WHITTREDGE, Thomas Worthington (1820-1910). *Catskill Lake,* 1861. Oil? 88.312. Provo, UT. Jan. 1 '70.

528 WIGGINS, Carleton (1848-1932). *Coastal Scene.* Oil on canvas. 50.8 x 35.6 cm. Signed in l/l. At the left, a man is walking up a hill road , there is a house in the distance. At the right is the ocean and cliffs. 88.313. Provo, UT. Jan. 1 '70.

529 WRIGHT, Alma B. (1875-1952). *Colonnades.* Pastel. 17.8 x 30.5 cm. May have #A354 on verso. 88.314. Provo, UT. Jan. 1 '70.

American, 20th Century

530 BLUMENSCHEIN, Ernest-Leonard (1874-1960). *Ghosts in the Gallery.* Oil on board. 48.3 x 96.5 cm. Signed in l/r: E.L. Blumenschein. *88.178. Provo, UT. Jan. 1 '70.

531 COMINS, Eben. *Eunice Begay,* 1939. Pastel. 76.2 x 50.8 cm. Signed, dated and inscribed in u/l: Eunice Begay Sept 9, 1939 Fort Defiance. Inscribed in u/r: Navajo Arizona. *88.188. Provo, UT. Jan. 1 '70.

532 COSTIGAN, John Edward (1888-1972). *Wood Interior.* Oil. *88.190. Provo, UT. Jan. 1 '70.

533 COSTIGAN, John Edward (1888-1972). *Autumn Woodland.* Oil. 40.6 x 50.8 cm. *88.189. Provo, UT. Jan. 1 '70.

534 FECHIN, Nicolai Ivanovich (1881-1955). *Mexican Primrose.* Oil. 50.8 x 40.6 cm. *88.214. Provo, UT. Jan. 1 '70.

535 HARTWELL, Rose. *Portrait.* Oil on porcelain. A miniature in an inlaid enamel frame. 88.224. Provo, UT. Jan. 1 '70.

536 HIGGINS, W. Victor (1884-1949). *Adobes.* Oil. 34.3 x 29.2 xm. *88.229. Provo, UT. Jan. 1 '70.

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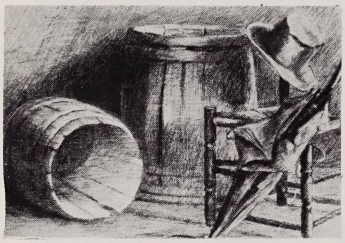

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537 KENT, Rockwell (1882-1971). *And Women Must Weep,* 1937. Oil? 27.9 x 20.3 cm. *88.235. Provo, UT. Jan. 1 '70.

538 KOSA, Emil (1903-68). *Landscape.* Watercolor. 88.410. Provo, UT. Jan. 1 '70.

539 KUHN, Walt (1877-1949). *Still Life.* Oil and pencil. 35.6 x 45.7 cm. Signed in l/l: Walt Kuhn. *88.236. Provo, UT. Jan. 1 '70.

540 MILLER, Clarence (1897-1959). *The Cabin.* Oil. 38.1 x 45.7 cm. Signed in l/l. *88.243. Provo, UT. Jan. 1 '70.

541 PRATT, Lorus (1894-1964). *Portrait of Orson Pratt.* Oil. *88.252. Provo, UT. Jan. 1 '70.

542 REED, Doel. *Landscape.* Pastel. 40.6 x 53 .3 cm. Signed in l/l: Doel Reed, N.A. 88.254. Provo, UT. Jan. 1 '70.

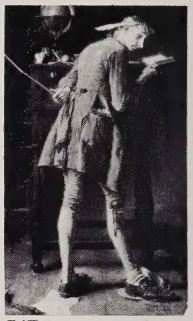
543 RICHARDS, Lee Greene (1878-1950). *Indian Summer,* 1916. Oil? Signed and dated in l/l: 1916. *88.256. Provo, UT. Jan. 1 '70.

544 RICHARDS, Lee Greene (1878-1950). *Portrait of Alfred Lambourne.* Oil? Signed in l/r: Lee Greene Richards. *88.257. Provo, UT. Jan. 1 '70.

545 RICHARDS, Lee Greene (1878-1950). *Portrait of Alice Merrill Horne,* 1932. Oil? Signed in l/r: Lee Greene Richards. *88.258. Provo, UT. Jan. 1 '70.

546 RICHARDS, Lee Greene (1878-1950). *Portait of Amanda Knight,* 1908. Oil on canvas. 109.2 x 88.9 cm. Signed and dated in u/l: Lee Greene Richards 1909. Inscribed with a monogram within a turtle. 88.259. Provo, UT. Jan. 1 '70.

547 ROCKWELL, Norman (1894-1978). *Ichabod Crane.* Oil on canvas. 127.0 x 76.2 cm. signed in l/r. *88.260. Provo, UT. Jan. 1 '70. *Located.*



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548 TEICHERT, Minerva. *Mural for Montpelier Tabernacle,* c.1941. Watercolor. 25.4 x 45.7 cm. Signed in l/c: MK Teichert. 88.274. Provo, UT. Jan. 1 '70.

549 TEICHERT, Minerva. *Study for Pioneer Mural.* Watercolor. 88.275. Provo, UT. Jan. 1 '70.

550 TEICHERT, Minerva. *Supper in Camp,* c.1941. Watercolor. 25.4 x 50.8 cm. Signed at l/r: MK Teichert. 88.276. Provo, UT. Jan. 1 '70.

551 THIEME, Anthony (1888-1954). *Gray Day.* Oil. 63.5 x 76.2 cm. Signed in l/l and l/r: A. Thieme. *88.280. Provo, UT. Jan. 1 '70.

552 YOUNG, Mahonri M. (1877-1957). *Child in Red.* Oil on canvas. 45.7 x 45.7 cm. A seated figure in a landscape. May have #A290 on verso. 88.333. Provo, UT. Jan. 1 '70.

553 YOUNG, Mahonri M. (1877-1957). *Autumn, River Landscape with a House.* Oil. 45.7 x 30.5 cm. May have #012 on verso. 88.316. Provo, UT. Jan. 1 '70.

554 YOUNG, Mahonri M. (1877-1957). *Balanville, 1915, House.* Oil on panel. 35.6 x 25.4 cm. May have #243 on verso. 88.319. Provo, UT. Jan. 1 '70.

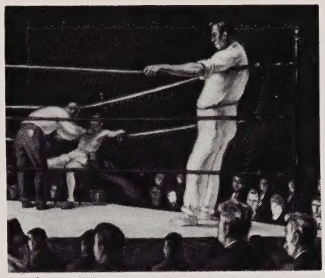
555 YOUNG, Mahonri M. (1877-1957). *Barmaid.* Oil on canvas. 63.5 x 61.0 cm. May have #040 on verso. *88.320. Provo, UT. Jan. 1 '70.

556 YOUNG, Mahonri M. (1877-1957). *Between Rounds.* Oil on canvas. 33.0 x 40.6 cm. May have #096 on verso. *88.321. Provo, UT. Jan. 1 '70.

557 YOUNG, Mahonri M. (1877-1957). *Boxer with his Hand Raised and with a Referee.* Oil on canvas. 40.6 x 30.5 cm. Signed. May have #025 on verso. 88.325. Provo, UT. Jan. 1 '70.

558 YOUNG, Mahonri M. (1877-1957). *Brussels Sprouts.* Oil on canvasboard. 27.9 x 22.9 cm. May have #166 on verso. 88.329. Provo, UT. Jan. 1 '70.

559 YOUNG, Mahonri M. (1877-1957). *Buffalo in a Landscape.* Oil on panel. 71.8 x 12.7 cm. May have #227 on verso. 88.330. Provo, UT. Jan. 1 '70.



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560 YOUNG, Mahonri M. (1877-1957). *The Bulgarian Model, 1926-27.* Oil on board. 33.0 x 40.6 cm. May have #283 on verso. 88.331. Provo, UT. Jan. 1 '70.

561 YOUNG, Mahonri M. (1877-1957). *Circus Rider.* Oil on board. 35.6 x 27.9 cm. May have #261 on verso. *88.334. Provo, UT. Jan. 1 '70.

562 YOUNG, Mahonri M. (1877-1957). *Dock with Boats.* Oil on board. 15.2 x 22.9 cm. May have #134 on verso. 88.337. Provo, UT. Jan. 1 '70.

563 YOUNG, Mahonri M. (1877-1957). *Excavation.* Oil on panel. 27.9 x 22.9 cm. May have #216 on verso. 88.339. Provo, UT. Jan. 1 '70.

564 YOUNG, Mahonri M. (1877-1957). *Fall Landscape.* Oil on panel. 12.7 x 17.8 cm. May have #158 on verso. 88.340. Provo, UT. Jan. 1 '70.

565 YOUNG, Mahonri M. (1877-1957). *Farmers Ploughing.* Oil on board. 40.6 x 30.5 cm. May have #247 on verso. 88.341. Provo, UT. Jan. 1 '70.

566 YOUNG, Mahonri M. (1877-1957). *Female Navajo Goatherd Dragging.* Pastel. 55.9 x 71.1 cm. May have #294 on verso. 88.375. Provo, UT. Jan. 1 '70.

567 YOUNG, Mahonri M. (1877-1957). *Female Nude.* Oil on panel. 12.7 x 17.8 cm. May have #084 on verso. 88.342. Provo, UT. Jan. 1 '70.

568 YOUNG, Mahonri M. (1877-1957). *Fort Washington Point,* 1912-13. Oil on panel. 35.6 x 25.4 cm. Bathers, and at the right, a woman dressed in blue. May have #251 on verso. 88.346. Provo, UT. Jan. 1 '70.

569 YOUNG, Mahonri M. (1877-1957). *Fort Washington Point,* 1912-13. Oil on board. 35.6 x 25.4 cm. There are five paintings with this title and these dimensions. They may each have one of the following numbers on verso: #252, #255, #257, #258, #264. *88.347. Provo, UT. Jan. 1 '70.

570 YOUNG, Mahonri M. (1877-1957). *Front Porch at Gifford Beal's.* Oil on panel. 35.6 x 25.4 cm. May have #184 on verso. 88.348. Provo, UT. Jan. 1 '70.

571 YOUNG, Mahonri M. (1877-1957). *Girl Reading in a Red Armchair.* Oil on panel. 27.9 x 22.9 cm. May have #206 on verso. 88.352. Provo, UT. Jan. 1 '70.

572 YOUNG, Mahonri M. (1877-1957). *Horse in a Landscape.* Oil on panel. 40.6 x 33.0 cm. May have #268 on verso. Framed. 88.353. Provo, UT. Jan. 1 '70.

573 YOUNG, Mahonri M. (1877-1957). *Ile de Oessen, Shepherdess.* Oil on canvas. 71.1 x 50.8 cm. May have #044 on verso. Sketch. 88.354. Provo, UT. Jan. 1 '70.

574 YOUNG, Mahonri M. (1877-1957). *Lady at the Railing.* Watercolor. 88.355. Provo, UT. Jan. 1 '70. *Located.*

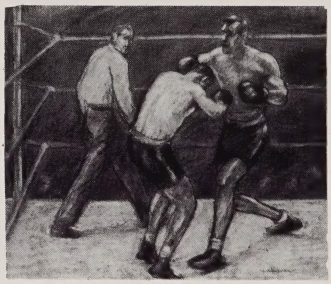
575 YOUNG, Mahonri M. (1877-1957). *Landing Blows.* Pastel. 25.4 x 30.5 cm. May have #A309 on verso. *88.356. Provo, UT. Jan. 1 '70.

576 YOUNG, Mahonri M. (1877-1957). *Landscape near Lyme with Three Cows.* Oil on board. 35.6 x 25.4 cm. May have #081 on verso. 88.357. Provo, UT. Jan. 1 '70.

577 YOUNG, Mahonri M. (1877-1957). *Landscape, Country Railroad.* Oil on panel. 17.8 x 15.2 cm. May have #250 on verso. 88.358. Provo, UT. Jan. 1 '70.

578 YOUNG, Mahonri M. (1877-1957). *Landscape, Flowering Trees,* 1908. Oil on board. May have #129 on verso. 88.359. Provo, UT. Jan. 1 '70.

579 YOUNG, Mahonri M. (1877-1957). *Landscape, Pinon Tree and Two Goats.* Oil on canvas. 61.0 x 35.6 cm. May have #072 on verso. *88.361. Provo, UT. Jan. 1 '70.



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580 YOUNG, Mahonri M. (1877-1957). *Landscape, Stream,* 1915. Oil on board. 35.6 x 27.9 cm. May have #128 on verso. 88.362. Provo, UT. Jan. 1 '70.

581 YOUNG, Mahonri M. (1877-1957). *Liberty Park, Salt Lake City.* Oil on board. 25.4 x 20.3 cm. May have #153 on verso. 88.363. Provo, UT. Jan. 1 '70.

582 YOUNG, Mahonri M. (1877-1957). *Man with a Beard.* Oil on board. 22.9 x 35.6 cm. Full-length figure. May have #236 on verso. 88.350. Provo, UT. Jan. 1 '70.

583 YOUNG, Mahonri M. (1877-1957). *Himie Cooks, Balmville, New York,* 1914. Oil on panel. 35.6 x 25.4 cm. Signed. May have #074 on verso. 88.369. Provo, UT. Jan. 1 '70.

584 YOUNG, Mahonri M. (1877-1957). *Mountain Landscape.* Oil on board. 25.4 x 20.3 cm. May have #233 on verso. 88.360. Provo, UT. Jan. 1 '70.

585 YOUNG, Mahonri M. (1877-1957). *Mountain Landscape, Boulder.* Oil on panel. 35.6 x 27.9 cm. May have #198 on verso. 88.370. Provo, UT. Jan. 1 '70.

586 YOUNG, Mahonri M. (1877-1957). *Mountain Landscape, Corral.* Oil on panel. 35.6 x 27.9 cm. May have #197 on verso. 88.371. Provo, UT. Jan. 1 '70.

587 YOUNG, Mahonri M. (1877-1957). *Mountain Landscape, Stream Fisherman.* Oil on panel. 35.6 x 27.9 cm. May have #192 on verso. 88.372. Provo, UT. Jan. 1 '70.

588 YOUNG, Mahonri M. (1877-1957). *Navajo Goatherd.* Pastel. 55.9 x 71.1 cm. May have #311 on verso. *88.374. Provo, UT. Jan. 1 '70.

589 YOUNG, Mahonri M. (1877-1957). *Navajo Head.* Oil on panel. 22.9 x 27.9 cm. May have #222 on verso. 88.377. Provo, UT. Jan. 1 '70.

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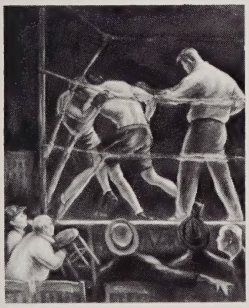

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590 YOUNG, Mahonri M. (1877-1957). *Navajo Horse.* Oil on canvas. 81.3 x 73.7 cm. May have #034 on verso. 88.378. Provo, UT. Jan. 1 '70.

591 YOUNG, Mahonri M. (1877-1957). *Navajo Mountain, Landscape with a Rainbow.* Watercolor. 38.1 x 58.4 cm. May have #303 on verso. 88.379. Provo, UT. Jan. 1 '70.

592 YOUNG, Mahonri M. (1877-1957). *Navajo Shepherdess.* Oil on panel. 61.0 x 33.0 cm. May have #062 on verso. 88.380. Provo, UT. Jan. 1 '70.

593 YOUNG, Mahonri M. (1877-1957). *Navajo Women on Horseback.* Oil on canvas. 30.5 x 40.6 cm. May have #089 on verso. *88.381. Provo, UT. Jan. 1 '70.

594 YOUNG, Mahonri M. (1877-1957). *Navajos with Goats.* Oil on board. 30.5 x 50.8 cm. May have #066 on verso. *88.383. Provo, UT. Jan. 1 '70.

595 YOUNG, Mahonri M. (1877-1957). *Ploughing, Mountain Landscape.* Oil? 22.9 x 61.0 cm. May have #298 on verso. 88.386. Provo, UT. Jan. 1 '70.

596 YOUNG, Mahonri M. (1877-1957). *Sheep in an Evening Landscape.* Oil on panel. 15.2 x 17.8 cm. May have #154 on verso. 88.390. Provo, UT. Jan. 1 '70.

597 YOUNG, Mahonri M. (1877-1957). *Snake Dancer.* Watercolor. 38.1 x 22.9 cm. May have #305 on verso. 88.391. Provo, UT. Jan. 1 '70.

598 YOUNG, Mahonri M. (1877-1957). *Snow Scene, Children on Sleighs.* Oil on canvas. 27.9 x 22.9 cm. May have #076 on verso. 88.392. Provo, UT. Jan. 1 '70.

599 YOUNG, Mahonri M. (1877-1957). *Somewhere in Orange County,* 1914. Oil on panel. 25.4 x 35.6 cm. May have #265 on verso. *88.393. Provo, UT. Jan. 1 '70.

600 YOUNG, Mahonri M. (1877-1957). *The Flower Garden from the Artist's Window.* Oil on board. 27.9 x 25.4 cm. Landscape at Branchville. Signed. May have #094 on verso. 88.344. Provo, UT. Jan. 1 '70.

601 YOUNG, Mahonri M. (1877-1957). *Two Boxers.* Oil on canvas. 63.5 x 76.2 cm. One boxer wears purple trunks. May have #282 on verso. *88.401. Provo, UT. Jan. 1 '70. *Located.*

602 YOUNG, Mahonri M. (1877-1957). *Two Navajo Porters Descending a Cliff.* Pastel. 30.5 x 50.8 cm. May have #299 on verso. 88.402. Provo, UT. Jan. 1 '70.

603 YOUNG, Mahonri M. (1877-1957). *Two Women in a Mountain Landscape.* Pastel. 55.9 x 71.1 cm. May have #292 on verso. 88.403. Provo, UT. Jan. 1 '70.

604 YOUNG, Mahonri M. (1877-1957). *Woman Descending to a Boat Landing.* Watercolor. 20.3 x 25.4 cm. May have #312 on verso. 88.406. Provo, UT. Jan. 1 '70.

605 YOUNG, Mahonri M. (1877-1957). *Woman Walking on a Beach.* Oil. 45.7 x 61.0 cm. Signed. May have #042 on verso. *88.407. Provo, UT. Jan. 1 '70.

606 YOUNG, Mahonri M. (1877-1957). *Woodland Brook, Windham.* Oil. 40.6 x 33.0 cm. May have #013 on verso. 88.408. Provo, UT. Jan. 1 '70.

607 YOUNG, Mahonri M. (1877-1957). *Young Girl in a Hammock.* Oil on board. 50.8 x 40.6 cm. May have #249 on verso. 88.409. Provo, UT. Jan. 1 '70.

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608 YOUNG, Mahonri M. (1877-1957). *Mountain Landscape with Horses Grazing.* Oil on board. 35.6 x 25.4 cm. May have #182 on verso. 88.373. Provo, UT. Jan. 1 '70.

609 YOUNG, Mahonri M. (1877-1957). *Salt Lake, the Salt Pit.* Oil on canvas. 27.9 x 33.0 cm. Dated on verso: 1907-08. May have #057 on verso. 88.389. Provo, UT. Jan. 1 '70.

Danish, 19th Century

610 CARLSEN, Soren-Emil (1853-1932). *Kettle and Tea Cups.* Oil. 43.2 x 55.9 cm. Signed in l/l: Emil Carlsen. *88.181. Provo, UT. Jan. 1 '70.

Dutch, 19th Century

611 JANSEN, Willem G.F. (1871-1949). *Shell Fisherman.* Oil. 88.230. Provo, UT. Jan. 1 '70.

Dutch, 20th Century

612 THIEME, Anthony (1888-1945). *Gloucester Wharf.* Oil. 63.5 x 76.2 cm. Signed in l/l: A. Thieme. *88.279. Provo, UT. Jan. 1 '70.

English, 18th Century

613 BEECHEY, Sir William (1753-1839). *Portrait of a Lady.* Oil on canvas. 91.4 x 71.1 cm. A dark-haired, dark-eyed woman sits facing forward, head tilted slightly to the left, her left elbow rests on the arm of a chair. She holds a musical score and wears a pale pink gown. Drapes fill the upper left corner. 88.276. Provo, UT. Jan. 1 '70.

614 RAEBURN, Sir Henry (1756-1823). *Portrait of a Gentleman.* Oil? 88.253. Provo, UT. Jan. 1 '70.

English, 19th Century

615 BROWN, John-George (1831-1913). *Portrait of a Boy.* Oil on canvas. Signed in l/l: J.G. Brown NA. *88.179. Provo, UT. Jan. 1 '70.

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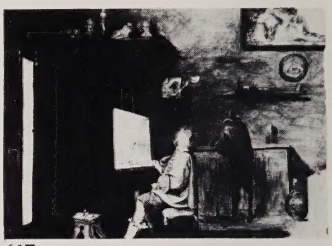

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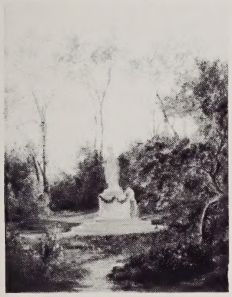

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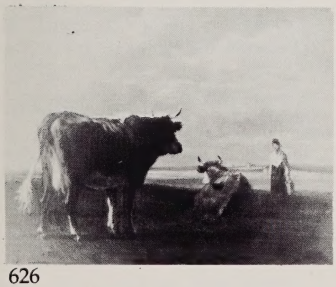

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Flemish, 17th Century

616 DYCK, Anton Van (1599-1641). *Philip Herbert, Earl of Montgomery.* Oil. 76.2 x 63.5 cm. *88.292. Provo, UT. Jan. 1 '70.

617 TENIERS, David (1610-90). *Artist's Studio.* Oil. *88.277. Provo, UT. Jan. 1 '70.

618 TENIERS, David (1610-90). *Tavern Scene.* Oil? *88.278. Provo, UT. Jan. 1 '70.

French, 19th Century

619 DAUBIGNY, Charles-François (1817-78). *Bank of the River Oise.* Oil? 33.0 x 45.7 cm. *88.192. Provo, UT. Jan. 1 '70.

620 DAUBIGNY, Charles-François (1817-78). *The New Moon, Sunset.* Oil on panel. 25.4 x 43.2 cm. Signed. May have #1307 or #3281 on verso. *88.193. Provo, UT. Jan. 1 '70.

621 DIAZ DE LA PENA, Narcisse Virgile (1807-76). *Country Lane.* Oil on panel. 25.4 x 38.1 cm. Signed.*88.195. Provo, UT. Jan. 1 '70.

622 DUPRE, Jules (1811-89). *Figure with Statue.* Oil on panel. 40.6 x 30.5 cm. Signed.*88.199. Provo, UT. Jan. 1 '70.

623 HARPIGNIES, Henri-Joseph (1819-1916). *The River in Summer.* Watercolor. 22.9 x 30.5 cm. Signed in l/r. *88.223. Provo, UT. Jan. 1 '70.

624 RENOIR, Pierre Auguste, attr. to. (1841-1919). *Landscape.* Oil on panel. 16.5 x 10.2 cm. A pool, edged by yellow blossoms and tall plants is in the foreground, a large tree and blue hills is in the background. Painted in shades of green, gray and white. 88.255. Provo, UT. Jan. 1 '70. *Located.*

625 SISLEY, Alfred (1839-99). *Landscape.* Watercolor. 20.3 x 35.6 cm. 88.267. Provo, UT. Jan. 1 '70.

626 TROYON, Constant (1810-1865). *Landscape,* Oil on panel. 27.9 x 35.6 cm. *88.282. Provo, UT. Jan. 1 '70.

German, 19th Century

627 SCHREYER, Adolf (1828-99). *Arabian Riders on Horses.* Oil. 45.7 x 30.5 cm. Arabian horses from a side view with riders wearing Arabian costume. *88.266. Provo, UT. Jan. 1 '70.

Italian, 16th Century

628 TINTORETTO, Domenico Robusti (1560-1635). *David with the Head of Goliath.* Oil. 152.4 x 215.9 cm. Torn canvas. *88.281. Provo, UT. Jan. 1 '70.

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Italian, 19th Century

629 ALTAMURA, Saverio F. (1826-97). *Returning Crusaders.* Oil? 50.8 x 47.0 cm. Signed in l/l. *88.175. Provo, UT. Jan. 1 '70.

630 SOUTINE, Chaim attr. to. (1894-1943). *Landscape with Stream.* Oil. 30.5 x 35.6 cm. Signed in l/l. At the left, close to a river, is a house surrounded by trees, more houses and trees are in the background. 88.268. Provo, UT. Jan. 1 '70.

Spanish, 19th Century

631 FORTUNY Y MARSAL, Mariano (1838-74). *Lady with a Fan.* Watercolor. 30.5 x 22.9 cm. May have #A066 on verso. 88.216. Provo, UT. Jan. 1 '70.

Prints, Drawings

American, 19th Century

632 GLACKENS, William J. (1870-1958). *Man Hurling Sod at Three Men in Tuxedos.* Pen and ink. 36.8 x 24.4 cm. May have #311 on verso. 88.412. Provo, UT. Jan. 1 '70.

633 DIXON, Maynard (1875-1946). *Truck Farm, 1935.* Pencil and watercolor. 12.7 x 7.6 cm. Signed and dated in l/l: MD 1935. On verso is an unfinished sketch of the same subject. *88.198. Provo, UT. Jan. 1 '70. *Located.*

634 GIBSON, Charles Dana (1867-1944). *Tiger and Elephant.* Ink on paper. 45.7 x 43.2 cm. Signed in l/r: C.D. Gibson. Also called "In the Coliseum." *88.217. Provo, UT. Jan. 1 '70.

635 MYERS, Jerome (1867-1940). *Women and a Baby Carriage.* Medium unknown. Drawing. May have #A008 on verso. 88.247. Provo, UT. Jan. 1 '70.

636 TWACHTMAN, John Henry (1853-1902). *Cattle in a Stream.* Ink. 10.2 x 15.2 cm. Decorative scene on a cigar box lid. May have #A033 on verso. 88.284. Provo, UT. Jan. 1 '70.

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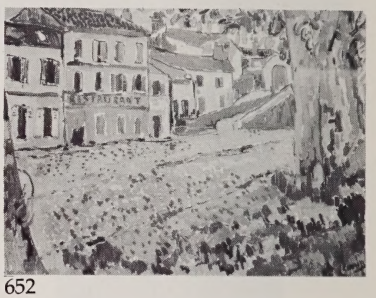

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American, 20th Century

637 SCHOLDER, Fritz (b. 1937). *Pueblo Dancers.* Lithograph. 88.265. Provo, UT. Jan. 1 '70.

638 HENNINGS, E. Martin (1886-1956). *Hunters.* Lithograph. 88.228. Provo, UT. Jan. 1 '70.

639 TEICHERT, Minerva. *Female Figure,* c. 1941. Charcoal. 48.3 x 61.0 cm. Signed and dated in l/r: M. Bridgman 1941. Inscribed in l/r with a mark resembling "K>". 88.271. Provo, UT. Jan. 1 '70.

640 TEICHERT, Minerva. *Home Sweet Home of the Jews,* c. 1941. Pencil and watercolor. 22.9 x 43.2 cm. Signed in l/l: MK Teichert; and in c/c: M Teichert. Inscribed in l/l: 1=1ft. and in l/c: Psalms 137. By the rivers of Babylon, there we sat down, we wept when we remembered Zion... 88.272. Provo, UT. Jan. 1 '70.

641 TEICHERT, Minerva. *Male Figure,* c. 1941. Charcoal. 48.3 x 61.0 cm. Inscribed in l/r with mark resembling "K>". 88.273. Provo, UT. Jan. 1 '70.

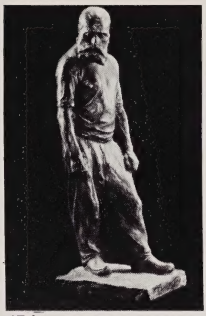
642 YOUNG, Mahonri M. (1877-1957). *Corn Husking at Ganado.* Etching. 20.3 x 30.5 cm. *88.335. Provo, UT. Jan. 1 '70.

643 YOUNG, Mahonri M. (1877-1957). *Portrait of Alfred Maurer.* Sanguine. May have #A012 on verso. 88.368. Provo, UT. Jan. 1 '70.

644 YOUNG, Mahonri M. (1877-1957). *Navajo Goatherd, Mother and Child.* Pencil. 55.9 x 71.1 cm. May have #291 on verso. 88.376. Provo, UT. Jan. 1 '70.

645 YOUNG, Mahonri M. (1877-1957). *Navajo Women, Child Riders.* Pencil on board. 20.3 x 88.9 cm. May have #322 on verso. 88.382. Provo, UT. Jan. 1 '70.

646 YOUNG, Mahonri M. (1877-1957). *Three Navajos and a Horse.* Crayon. 25.4 x 48.3 cm. May have #315 on verso. 88.400. Provo, UT. Jan. 1 '70.



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647 YOUNG, Mahonri M. (1877-1957). *Three Navajos on Horses.* Sepia on panel. 45.7 x 48.3 cm. May have #65 on verso. 88.399. Provo, UT. Jan. 1 '70.

English, 19th Century

648 MAUDSLEY, Sutcliffe. *Portrait of Joseph Smith.* Drawing. *88.240. Provo, UT. Jan. 1 '70. *Located.*

French, 19th Century

649 MAILLOL, Aristide-Joseph-Bonaventure (1861-1944). *Seated Nude.* Sepia ink and pencil. May have #A003 on verso. 88.239. Provo, UT. Jan. 1 '70.

650 ROUSSEAU, Theodore (1812-67). *Forest Scene.* Etching. May have #A331 on verso. 88.262. Provo, UT. Jan. 1 '70.

French, 20th Century

651 VILLON, Jacques (1875-1963). *The King and the Young Maiden.* Lithograph. 58.4 x 27.9 cm. 88.293. Provo, UT. Jan. 1 '70.

652 VLAMINCK, Maurice de (1876-1958). *Cityscape.* Lithograph. 55.9 x 76.2 xm. Signed in l/r. *88.294. Provo, UT. Jan. 1 '70.

Sculpture

American, 20th Century

653 FAIRBANKS, Avard-Tennyson (b. 1897). *Brigham Young,* 1973. Marble. A statuary bust. 88.209. Provo, UT. Jan. 1 '70.

654 YOUNG, Mahonri M. (1877-1957). *A Ferryman.* Plaster. Ht. 35.6 cm. May have #252 on bottom. 88.343. Provo, UT. Jan. 1 '70.

655 YOUNG, Mahonri M. (1877-1957). *Allegory, Faun with Nymphs.* Stone. Bas-relief. 91.4 x 152.4 cm. *88.315. Provo, UT. Jan. 1 '70.

656 YOUNG, Mahonri M. (1877-1957). *Bovet, Arthur (Laborer).* Bronze. 42.5 x 15.2 x 12.7 cm. Oblong base. *88.322. Provo, UT. Jan. 1 '70.

657 YOUNG, Mahonri M. (1877-1957). *Boxer Sparring.* Plaster. Ht. 38.1 cm. One arm. May have #255 on bottom. 88.323. Provo, UT. Jan. 1 '70.

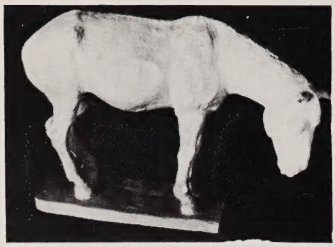
658 YOUNG, Mahonri M. (1877-1957). *Boxer Sparring.* Plaster. Ht. 66.0 cm. One arm. May have #254 on bottom. 88.324. Provo, UT. Jan. 1 '70.

659 YOUNG, Mahonri M. (1877-1957). *Brigham Young.* Plaster. Ht. 53.3 cm. Full-length, seated, bearded figure. May have #054 on bottom. 88.328. Provo, UT. Jan. 1 '70.

660 YOUNG, Mahonri M. (1877-1957). *Charles Burlingham.* Plaster. 22.9 x 25.4 cm. Portrait plaque. May have #094 on bottom. 88.332. Provo, UT. Jan. 1 '70.

661 YOUNG, Mahonri M. (1877-1957). *Cowboy with a Lariat.* Plaster. Ht. 33.0 cm. Standing figure, possibly a casting model. May have #039 on bottom. 88.336. Provo, UT. Jan. 1 '70.

662 YOUNG, Mahonri M. (1877-1957). *Eleazer Wheelcox.* Plaster. 53.3 x 71.1 cm. May have #035 on bottom. 88.338. Provo, UT. Jan. 1 '70.



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663 YOUNG, Mahonri M. (1877-1957). *Fly Time,* 1923. Plaster. Ht. 20.3 cm. Monogram: M within a circle on one foreleg. May have #140 on bottom. *88.345. Provo, UT. Jan. 1 '70.

664 YOUNG, Mahonri M. (1877-1957). *Frontiersman and Indian Scout.* Bronze. Ht. 40.6 cm. May have #002 on bottom. 88.349. Provo, UT. Jan. 1 '70.

665 YOUNG, Mahonri M. (1877-1957). *Head of a Baby, Charles Mahonri Lay.* Plaster. Ht. 20.3 cm. May have #120 on bottom. 88.317. Provo, UT. Jan. 1 '70.

666 YOUNG, Mahonri M. (1877-1957). *Head of a Baby, Darcy Lay.* Plaster. Ht. 17.8 cm. May have #119 on bottom. 88.318. Provo, UT. Jan. 1 '70.

667 YOUNG, Mahonri M. (1877-1957). *Head of a Boy, Bill Carlin.* Plaster. 22.9 x 25.4 cm. Plaque. May have #069 on verso. 88.326. Provo, UT. Jan. 1 '70.

668 YOUNG, Mahonri M. (1877-1957). *Head of a Boy, Charlie Burlingham.* Plaster. 22.9 x 25.4 cm. May have #070 on bottom. 88.327. Provo, UT. Jan. 1 '70.

669 YOUNG, Mahonri M. (1877-1957). *The Loser.* Plaster. 40.6 x 68.6 cm. May have #223 on bottom. *88.364. Provo, UT. Jan. 1 '70.

670 YOUNG, Mahonri M. (1877-1957). *Man with a Sledge.* Plaster. Ht. 61.0 cm. May have #228 on bottom. 88.367. Provo, UT. Jan. 1 '70.

671 YOUNG, Mahonri M. (1877-1957). *Man with Scoop Shovel.* Plasterline. 33.0 x 45.7 cm. Plaque. May have #244 on verso. 88.365. Provo, UT. Jan. 1 '70.

672 YOUNG, Mahonri M. (1877-1957). *Man with Scoop Shovel.* Plasterline. 45.7 x 38.1 cm. Plaque. May have #243 on verso. 88.366. Provo, UT. Jan. 1 '70.

673 YOUNG, Mahonri M. (1877-1957). *Organ Grinder.* Bronze. Ht. 27.9 cm. *88.394. Provo, UT. Jan. 1 '70.

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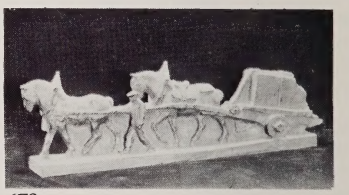

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674 YOUNG, Mahonri M. (1877-1957). *Pan.* Bronze. Ht. 33.0 cm. May have #029 on bottom. *88.384. Provo, UT. Jan. 1 '70.

675 YOUNG, Mahonri M. (1877-1957). *Pan.* Bronze. Ht. 26.7 cm. *88.395. Provo, UT. Jan. 1 '70.

676 YOUNG, Mahonri M. (1877-1957). *Pioneer Woman.* Plaster. Ht. 91.4 cm. A study for a monument. May have #110 on bottom. 88.385. Provo, UT. Jan. 1 '70.

677 YOUNG, Mahonri M. (1877-1957). *Prostrate Boxer.* Plaster. 20.3 x 58.4 cm. Plaque. May have #111 on verso. 88.387. Provo, UT. Jan. 1 '70.

678 YOUNG, Mahonri M. (1877-1957). *Right to the Jaw, Two Boxers, 1907-8.* Plaster. Ht. 38.1 cm. Dated on bottom and may also be marked #211. 88.388. Provo, UT. Jan. 1 '70.

679 YOUNG, Mahonri M. (1877-1957). *Stone Cart.* Bronze. 31.7 x 5.1 x 7.6 cm. *88.396. Provo, UT. Jan. 1 '70.

680 YOUNG, Mahonri M. (1877-1957). *Stonecutter.* Bronze. Ht. 22.9 cm. May have #025 on bottom. *88.397. Provo, UT. Jan. 1 '70.

681 YOUNG, Mahonri M. (1877-1957). *Three Buffalo.* Bronze. Ht. 15.2 cm. May have #020 on bottom. Duplicate of #001. *88.398. Provo, UT. Jan. 1 '70.

682 YOUNG, Mahonri M. (1877-1957). *The Winner.* Plaster. Diam. 55.9 cm. A plaque, tondo. May have #245 on verso. 88.404. Provo, UT. Jan. 1 '70.

683 YOUNG, Mahonri M. (1877-1957). *The Winner, Standing Boxer.* Plaster. Ht. 76.2 cm. Without arms. May have #216 on verso. 88.405. Provo, UT. Jan. 1 '70.

684 YOUNG, Mahonri M. (1877-1957). *World War I Sailor.* Plaster. Ht. 20.3 cm. A gargoyle. May have #239 on verso. 88.351. Provo, UT. Jan. 1 '70.

681

685

French, 19th Century

685 RODIN, Renè François Auguste (1840-1917). *The Lion (Garde Bien).* Bronze. Ht. 27.9 cm. Signed: A. Rodin. 88.261. Provo, UT. Jan. 1 '70.

Decorative Arts

Ceramics, Pottery, Porcelain

686 WHISTLER, James Abbott McNeill (1834-1903). American, 19th century. *The Convalescent.* Reproduction on tile. May have #A2 on verso. 88.311. Provo, UT. Jan. 1 '70.

Ethnographic Objects

African

687 Five Ashanti Figures. Bronze. 88.288. Provo, UT. Jan. 1 '70.

Oriental Art

Chinese

688 Goddess with a Fan. Ivory. *88.289. Provo, UT. Jan. 1 '70.

689 Kuan-yin Bodhisattva. Wood. *88.291. Provo, UT. Jan. 1 '70.

Japanese

690 Geisha with a Parasol. Ivory. *88.290. Provo, UT. Jan. 1 '70.

688

689

690

Index

Abbey, E.E. 455
African
  Sculpture 687
Altamura, S.F. 629
American
  Paintings, Pastels, Mixed Media Works, Watercolors 454-609
  Prints, Drawings 632-647
  Sculpture 653-84
  Ceramics, Pottery, Porcelain 686
Beechey, Sir W. 613
Blum, R. 456
Blumenschein, E. 530
Brown, J. 615
Buck, T. 454
Carlsen, S. 610
Chinese
  Sculpture 688-9
Clawson, J.W. 457-61
Clemens, J. 462
Comins, E. 531
Costigan, J.E. 532
Crawford, W. 463
Danish
  Paintings, Pastels, Mixed Media Works, Watercolors 610
Daubigny, C.F. 619-20
Davies, A.B. 464
Diaz de la Peña, N. 621
Dixon, M. 465-6, 633
Dupre, J. 622
Dutch
  Paintings, Pastels, Mixed Media Works, Watercolors 611-12
Dyck, A. van 616
English
  Paintings, Pastels, Mixed Media Works, Watercolors 613-15
  Prints, Drawings 648
Evans, E. 467-75
Fairbanks, A.T. 653
Fairbanks, J.B. 476-9
Fechin, N.I. 534
Fery, J. 480
Flemish
  Paintings, Pastels, Mixed Media Works, Watercolors 616-18
Fortuny y Marsal, M. 631
French
  Paintings, Pastels, Mixed Media Works, Watercolors 619-26
  Prints, Drawings 649-52
  Sculpture 685
German
  Paintings, Pastels, Mixed Media Works, Watercolors 627
Gibson, C.D. 634
Glackens, W.J. 481, 632
Jafen, J. 482-4
Harpignies, H. 623
Hartwell, R. 535
Harwood, J.T. 485
Hassam, C. 486
Healy, G.P. Alexander 487
Hennings, E.M. 638
Higgins, W.V. 536
Italian
  Paintings, Pastels, Mixed Media Works, Watercolors 628-9
Jansen, W.G. 611
Japanese
  Sculpture 690
Jarvis, J.W. 488
Keith, W. 489-90
Kensett, J. 491
Kent, R. 537
Kosa, E. 538
Kuhn, W. 539
Levey, H. 492-3
Maillol, A. 649
Maudsley, S. 648
Maurer, A.H. 494
Melrose, A. 495
Miller, C. 540
Miller, W.R. 496
Moran, T. 497
Morse, S.F.B. 498
Myers, J. 635
Norstad, M. 499
Ottinger, G.M. 500
Peale, Rembrandt 501
Peale, Rubens 502
Pratt, L. 541
Raeburn, Sir H. 614
Reed, D. 542
Renoir, P.A. attr. to 624
Richards, L.G. 543-6
Rockwell, N. 547
Rodin, R.F. Auguste 685
Rousseau, T. 650
Russian
  Paintings, Pastels, Mixed Media Works, Watercolors 630
Ryder, A.P. attr. to 503
Ryder, A.P. 504
Scholder, F. 637
Schreyer, A. 627
Sisley, A. 625
Soutine, C. 630
Spanish
  Paintings, Pastels, Mixed Media Works, Watercolors 631
Stuart, J.E. 505
Taggart, G. 506
Teichert, M. 548-641
Teniers, D. 617-18
Thieme, A. 551, 612
Tintoretto, D.R. 628
Troyon, C. 626
Trullinger, J. 507
Twachtman, J.H. 508-10, 636
Villon, J. 651
Vlaminck, M. de 652
Weir, J.A. 511-25
Weir, R.W. 526
Whistler, J.A.M. 686
Whittredge, T.W. 527
Wiggins, C. 528
Wright, A.B. 529
Young, M.M. 552-609, 654-84

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